



Investigating “Estet’am” [asking for food], “Mateh” [pulling out water] and “Farat” [Intensity] in Nahj Al-Balagha

Fatemeh Ghaderi^{1*}, Ahmad Reza Parishani², Vesal Maimandi³

¹Associate Professor and Faculty Member, Yazd University, Yazd, Iran

² PhD student, Arabic Language and Literature, Yazd University, Yazd, Iran

³Assistant Professor and Faculty Member, Yazd University, Yazd, Iran

***Corresponding Author**

Abstract:

Analysis of the terms in a morphological derivative manner means focusing on the concepts derived from its derivatives, referring to which in the main meaning, and putting them beside each other, and obtaining a comprehensive concept, is a method that helps the reader attain the deep meaning of the term. This method has long been the focus of attention of lexicalists and scholars such as Ibn Manzur in *Lisān al-‘Arab* and Sayyed Razi as well as some exegetes and interpreters of Nahj al-Balaghah. Using this method in a way that all its latent and manifest shades and angles are depicted is rarely seen in the writings on Nahj al-Balaghah. The current study was aimed at reaching to this subtle point that the use of a specific word by Imam Ali (AS) about a subject such as the war, due to the highest eloquence that exists in every single words of him, definitely denotes many deep concepts that one cannot find an alternative for it. In this path, firstly the derivative analysis of the word and finding its applied concepts must be done and then, based on the concepts attained, one must find a comprehensive concept for it. Finally, through via referring the derivative concepts to the main concept, its applied analysis can be achieved, so that consequently, the reason behind the use of that term by Imam Ali (AS) instead of other synonym or convergent terms would be found out, and the high eloquence and rhetoric in his words would be revealed.

Keywords: artistic creations, Nahj al-Balaghah, the Istit’aam (tasting the flavor of a food), Matah (the one who draws water from a well, Farrat (the sign of a road).

INTRODUCTION

Nahj Al-Balagha is a book for the description of which many things have been said and many of the elders of literature define it as the “book with words below those of the Creator and above those of the creatures” (Ibn Abi Al-Hadid and Abd Al-Hamid, 1958). Sayyed Razi (may Allah consecrate the honorable soil of his soil), an elder in literature and a knowledgeable person in eloquence and discourse, has paid a greater deal of attention in the selection of the sermons, letters and mottos by Amir Al-Mo’menin (PBUH) more than anything else to the aesthetical and eloquence aspects of them and emphasized this reality in an introduction to Nahj Al-Balagha.

The beauty of the surface structure and the subtlety of the deep structure, proportionate words and meanings, coordination of the words with the expedencies of the speech and states, pervasive eloquence, speaking of the last word to everyone, the power of persuading the rivals and unprecedented improvisation

genius have all granted prominent properties to Nahj Al-Balagha that fascinate every listener and reader with any belief and attitude. George Jordac has the following words in this regard: "his addressing composition can be never praised unless it is stated that it is the essence of eloquence. Serenity, beauty, decorativeness, cleanliness, ornateness and juiciness of the words along with the correctness and verbal nature of the style and sentences' composition and being devoid of any disorder in the organizing and authoring of the materials are amongst the conditions of eloquence leave alone the compiling of beauty and wonder in the verbal attributes along with the semantic marvels and beauties and their power and glory all at once in one place as seen in the sermons by the son of Abi Taleb" (Rawa'e'e Nahj Al-Balagha, tr. Hejazi, pp.180-182).

Study Background:

There are numerous books and articles written regarding the art and image creations in the holy Quran and Nahj Al-Balagha. It can be stated that the priority in holy Quran's interpretation goes to Sayyed Qotb. He opened the way into this consideration in his books such as Mashahed Al-Qiama, Fi Zelal Al-Quran and Al-Taswir Al-Fanni Fi Al-Quran Al-Karim; following his lead, Holy Quran Scientists and Nahj Al-Balagha interpreters like George Jordac, in the book "Rawa'e'e Nahj Al-Balagha, as well as Iranian authors like Dr. Jalil Tajlil, in Quranic eloquence and Nahj Al-Balagha, and Dr. Sayyed Muhammad Mahdi Ja'afari Rad, in artistic creations in Nahj Al-Balagha, dealt with this important issue. Although Nahj Al-Balagha has drawn the attentions of the elders of Arabic and Persian language literature and every literary man has spoken about some parts of the delicacy of the discourse therein, the art creation has been less frequently studied within the format of the expressions and words in Nahj Al-Balagha considering the definition presented for them and the majority of researchers have concentrated on the compound structures in regard of similes, allegories and metaphors.

The Study's Theoretical Literature:

Since art is amongst the natural characteristics of the human beings and latent inside them, a person who can exhibit this attribute and demonstrate it to the others is called artist. Now, the main question is that what does the expression "artistic creations" mean and how do artistic creations differ from the imaginary forms recited in poetry?

It seems that the best definition for artistic creations has been offered by Seyyed Qotb, a great Egyptian interpreter and author, who writes: "artistic creations indeed comes about from the interpretation of the mental meanings, the God's psychological and tangible moods, visible scene, human example and mankind's nature with a sort of sensible form and role-playing and, in the meanwhile, an imaginary state in such a way that a sublime picture of the depicted image is provided and it is subsequently given a distinct life and a novel move and it is consequently found featuring a mental space, form and motion and it is transformed into another psychological state, tableau or scene and the human example takes a live form and the nature is given an embodiment and becomes visible; however, the events, scenes and landscapes and stories are given such a form that the listener feels the life therein at the time being and senses its movement and motility and, when admixed with dialogue and conversation, the entire elements of analysis are rendered

persistent and steady therein. Then, it will not take long before the exhibition begins and the onlookers take the place of the audience to the extent that they are taken to the scene of the incidents that many years have elapsed since their occurrence and/or the events are watched with the consecutive showing of the landscapes through bringing about innovation in the movements that might happen in future and the audience forgets that it is a group of words s/he is reading or hearing and it sounds to him or her as if a scene is being exhibited and/or an event is occurring and these objectively go out of and come into the scene as the signs of passivity with various species stemming from the situations in accordance to the events. Words are run on the tongue but originate from the latent feelings ...” (Ja’afari, 2006, translation of the text “al-Taswir Al-Fanni fi Al-Quran, p.32).

The expression by Sayyed Qotb and the theoreticians after him are about artistic creations and in relation to one or several expressions and ĀYA in the holy Quran but the thing intended in the present article for the interpretation of the artistic creations is the artistic creation of a word and depiction of a scene and a tableau. It means that a word can present an audience with a live and dynamic scene in such a way that it appears that the event is currently occurring and in progress and the audience is present in the scene and bearing witness to all its angles.

Study Method:

The processing and approaching methods used by the writers who have so far written things about artistic creations differs from the one applied herein. No research was found having dealt with the artistic creations based on the method utilized in the current research paper. It is a method wherein the derivation-based analysis of the word is conducted and the primary and abstract concepts of it are obtained to imagine and delineate a scene and/or a reality so that a live tableau can be presented in such a way that the audience feels it is present in the scene and watching all the aspects of it. This method is termed showcasing of creation art in a tableau by the use of a word (artistic creation of the words). Even if in a limited form, this type of using words in Nahj Al-Balagha is expressive of the peak of eloquence and discourse and the deepness of the endless and divine knowledge of Amir Al-Mo'menin (PBUH).

The use of derivation-based analysis for reaching a comprehensive concept has been one of the scientific principles in the works by the literary men and lexicologists. This is the method applied by such scientists as Ibn Darid, in Al-Ishtiqaq, or Ibn Manzour, in Lisan Al-Arab, or Ibn Sakit, in Tahzib Al-Alfaz, and also Abu Al-Tayyeb Loqawi, in Shajar Al-Dorr, and so on meaning that they have pointed to the various structures of a lexical item and offered a use case for each structure; it was occasionally found out that a word, in a certain use, finds a concept different from the other one and numerous concepts are sometimes discerned from the derivatives of a lexical item that are occasionally contradictory and/or antonymous. Also, the other concepts figured out for a given word are abstract ideas all of which should be somehow related to the primary denotation. The use of this method along with juxtaposing the various concepts of the synonymous words for delineating a scene or an incident in a form that can be applied for discovering the hidden layers, the dark and light spaces and different angles and depths of it is a method employed in the present study with the objective being demonstration of the utmost eloquence and fluency in Amir Al-

Mo'menin Ali (PBUH)'s use of words, particularly in depicting and delineating war scenes or events. The word that helps imagining a scene or an incident in a perfect manner can be converted based on the historical narrations to a scenario or a painting tableau such as the tableau of the Ashoura evening or the tableau that the narrators have used for expressing the stories in Shah Nameh.

Words:

- **Estet'am [requesting for food]:** this word has been used in sermon 5 of Nahj Al-Balagha in the following expression "*Wa Qad Estet'amūkom Al-Qital Fa Aqerū Alā Mazallaten Wa Ta'akhir Mahallaten*". His Highness Imam Ali (PBUH) orders that "... they invited you to war by cutting off your access to water ..." (Dashti, 2001, p.103).

The foresaid word is the past tense of the verb derived of "Ta'am" and rhyming with "Estefāl" and it has certain concepts and meanings.

- 1) Tasting: "*Al-Ta'am Ta'amo Kolla Shay'e Wa Howa Zowqahū wa Qowl Al-Arab Morra Al-Ta'am wa Holw Al-Ta'am Al-Zowq Li Annaka Taqūlo Et'amahū Ay Zowqahū wa Lā Qorbūho Emzaqahū Kamā Yomzaqo Al-Khobz Wa Hākazā Fi Al-Quran Al-Karim (wa Man Lam Yat'amahū Fa Ennahū Menni) Man Ja'ala Zowq Al-Sharāb Tam'an*" (Al-Farahidi, 2011, 2, 1802).
- 2) Accepting the grafting of a tree branch: "*Ta'mahū Al-Qosen Ta'aman: Qabela Al-Wasl Bi Qosen Min Qaira Shajarahū*" (Al-Shertuni, 1982, 1, 701).
- 3) Motivating a person or encouraging the ability to do something: "*Ta'ama Alayh: Qadr- wa Howa Fi Al-Masal (Tata'am Tat'am) Ay Zeqa Tashtahū Yazrabo Fil Al-Tashwiq Elā Al-Shay'e*" (Ibid)
- 4) Ripening of a fruit: "*Et'am Al-Nakhl: Edrak Samarahū*", "*Wa Et'amat Al-Shajarah Edrakat Samratohā Ya'ani Akhazto Ta'amahā wa Tabat*" (Al-Farahidi, 2011, 3, 108).
- 5) A sort of color and flavor change: "*Et'am Al-Shay'e: Taqayyora Ta'amahū*" (Ibid)
- 6) Perceiving the pleasure and taste: "*Estat'am Folān: Edrak Ta'am Al-Shay'e*" (Ibid)
- 7) Opening, unsealing and conquering: "Wa Qowl Al-Imam Ali (PBUH): *Wa Ezā Estat'amkom Al-imam Fa Et'amūho; Ay Ezā Estaftaha Fa Eftahū Alayh; Ay Ezā Estakhlaḥkom Enda Al-Ertiāh Fa Al-Qonūh*" (Raḡeb, 314, no date).
- 8) A sort of trap, ambush, snare and net for hunting a prey: "*Et'am Folānan Erzā wa Nahwahā: Ja'alahā Lahū Ta'amahū*" (Al-Shertuni, 1982, 707).
- 9) Lending something for a temporary time to a person: "*Et'am Folānan Erzā wa Nahwahā: E'ārah Iyyāhā*" (Anis, Offset Publication, v.2, pp.557-558).
- 10) Pressing someone's throat for suffocating and killing: "*Wa Yoqāl: Akhaza Bi Mat'amehi Folān-Akhaza Bi Halqehi Ya'asarahū Fa Lā Yoqāl Ellā Enda Al-Khonoq wa Al-Qital*" (Al-Shertuni, 1982, 1, 707).
- 11) Becoming fat, ossification and piling up fat: "*Al-Ta'ūm Min Al-Māshiah wa Nahwahā Mā Fi Ezāmahā Neq'ōn (Mokhoon) Aw Fihā Ba'aza Al-Shahm wa Al-Samin wa Yoqāl (Laka Qosson Hāzā wa To'ūmahū*" (Ibid).
- 12) Wheat: "*Wa Al-Āli fi Kalām Al-Arab Enna Al-Ta'ām Howa Al-Borr Khassah Somma Somyon Bi Al-Ta'ām Mā Qaroba Minho wa Kollo Mā Yasonho Jaw'an Fa Howa Ta'ām*" (Al-Farahidi, 2011, 1082).

Sayyed Razi (may Allah consecrate the honorable soil of his tomb) points in the beginning of the sermon to its temporal and spatial position and states that “*Lammā Qalaba Ashābahū (Alayhe Al-Salām) Alā Shari’ah Al-Forāt Bi Siffin Wa Mana’ūhom Al-Mā’a*” (sermon 51); it was ordered to the vanguards of the army in the year 37 of hegira century after entering Seffein Plain for taking control of the water in Forāt River” (Dashti, 2001, p.103).

Therefore, the scene described in the aforesaid sermon is Siffin battlefield in which Mo’āwiyah had ordered his troopers to surround water so as to put Imam (PBUH)’s army in a harsh situation and perish. Giving this speech to his army, Amir Al-Mo’menin (PBUH) encourages his troopers to force back Mo’āwiyah’s army from around Forāt.

Perceiving and receiving something seems to be the comprehensive denotation of the word “*Estat’am*” [*Ta’am*] is as evidenced in its abovementioned meanings, i.e. getting fat, conceiving pleasure, tightly holding a person’s throat, eating, spreading trap and snare, all of which refer to this same concept.

Amir Al-Mo’menin (PBUH) states through using the expression “*Qad Estat’amūkom Al-Qitāl*” that the opposite party, to wit assistants of Mo’āwiyah, apply various methods such as instigation by making noise and bumping on the drum of war and blowing horns or boasting about their honors and surrounding the water in Forāt to stimulate and encourage them for getting engaged in war (meaning number 3); each group wants the other group to taste the flavor of death (meaning numbers 1 and 7) and each group eagerly wishes to become victorious (meaning number 8). It is a victory and conquering that has ripened like a fruit on a tree and ready to be picked up (meaning number 4). In other words, everything is ready for the commencing and actualization of the war and, like a grafted branch accepted by a tree, the war has been accepted as an inevitable reality by both of the parties and their destiny has been grafted to this war and they should incumbently give in thereto and/or be swallowed into the war’s mouth (meaning number 2) otherwise they will have to suffer humiliation and abjectness and this is why Amir Al-Mo’menin (PBUH) continues with the following order that “*Fa Aqerū Alā Mozallaten Wa Ta’akhir Mahallaten Aw Rawwū Al-Soyūf Min Al-Dimā’a Tarawū Min Al-Mā’a Fa Al-Mawt Fi Hayātekom Maqhūrīn Wa Al-Hayāt Fi Mawtekom Qāherīn*” (sermon 51).

But, Mo’āwiyah’s companions spread a big fat lure and snare, named water war, for the assistants of Amir Al-Mo’menin so that they might be entangled by an untemplated attack towards Forāt and fall into their trap (meaning numbers 8 and 11); it is a bait that looks like a ripened and well-colored fruit and can be deceptive (meaning numbers 4 and 5) but it can block the windpipe and cause gagging (meaning number 10) and, on the other hand, it is a borrowed and inconstant bait that will be retaken in the end (meaning number 9).

Amir Al-Mo’menin Ali (PBUH) points to all of these concepts through using one word (*Estat’amūkom Al-Qitāl*); his highness points to a part of the inauspicious incidents in Siffin Battle by warning that the companions of Mo’āwiyah have spread a big and fat trap in this close combat but you should know that this water will be returned to you and you should not hastily dash towards it otherwise it will block your throat and you will be swallowed into the mouth of death and perish. This is very much like their putting of the Holy Quran on the tips of their spears and spreading of another deceptive lure for the assistants of Amir Al-

Mo'menin (PBUH) and entrapping of a large number of the assistants of Imam (PBUH) and setting of the ground for Nahrawān War (see also the explanations by Abi Al-Hadid, v.3, p.70; Khou'ei, v.4, p.304 and Dashti, 2001, no.103, footnote); its historical documents can be also found in another sermon in Nahj Al-Balagha. As an example, Amir Al-Mo'menin (PBUH) has the following order in sermon 181 of Nahj Al-Balagha in denouncing heretics' deceiving of His Highness's assistants: "*Bo'dan Lahom Kamā Ba'odat Thamūd ... Enna Al-Shaytān Qad Estaflahom Wa Howa Qadan Motabarre'e Minhom Wa Motakhallen Anhom Fa Hasabahom Khorūjahom Min Al-Hodā Wa Ertekāsahom Fi Al-Zilāl Wa Al-Om-y*". In this sermon, Amir Al-Mo'menin (PBUH) introduces heretics as having been deceived and played by Satan and this refers to the points concealed in the expression "*Estat'amūkom Al-Qitāl*", i.e. such concepts as trap, lure and ambush; fat and big; encouragement and instigation and the other concepts all of which are latent in the term "*Estaff*" (*Al-Fal: Al-Tholm fi Al-Sayf wa Howa Lasūron Fi Haddahū wa Fi Al-Mahkam, Al-Tholm fi Ayye Shay'en Kāna ... wa Felfal Eza Tabakhtor*) (Ibn Manzour, 1955, pp.324-326).

"*Tholm*" means slowness and fissure and "*Falfal*" means boastfulness and walking charmingly all of which are amongst the means of deception and game played by Satan. In the end, the Siffin Scene leads to the deception of some of the assistants of Amir Al-Mo'menin (PBUH); it is a deceit that was started by the spreading of a trap and setting of such a bait as putting the Holy Quran on the tip of the spears and, also, by Mo'āwiyah's covert promises to the heads of the hypocrites in the troops of His Highness Imam Ali (PBUH) and led to the arbitration and the subsequent emergence of heretics and it was kept on to the extent that the companions of Amir Al-Mo'menin (PBUH) gathered around him while holding their swords in their hands and demanding his highness to order Malek Ashtar to return from the battlefield by threatening his highness to death and murder. The event has been explained by Abi Al-Hadid in his explication of Nahj Al-Balagha (see also Ibn Abi Al-Hadid and Abd Al-Hamid, 1958, v.3, p.17).

In explaining this incident, Ibn Abi Al-Hadid writes: "*Wa Kanū [Ashāb Al-Imam] Fi Zāleka Ba'ad Raf'e Al-Masāhef Alā Al-Aqsām; Fa Minhom Man Dakhalat Alayhe Al-Shobheh ... Wa Minhom Man Kāna Qad Molla Al-Harb wa Āthara Al-Selm ... Wa Minhom Man Kāna Yabqazo Aliyyan Alayhe Al-Salām Bi Bātenehi wa Yowallihe Bi Zāherehi ...*" (Ibid).

This is while the two warring parties were thirty of each other's blood before this and were fighting in man-to-man battles and a large number of them had been killed but this bait blocked their throats so intensively that it resulted in their destruction. Thus, in translating this expression from sermon 51 of Nahj Al-Balagha, one should act and write in such a way that it can incorporate the various aspects thereof. Some examples of the renderings of this expression have been given below:

"They were drinking water from the river and blocked your access to it so as to instigate you to the fight" (Dashti, 2001, p.103).

"By taking control of the river and cutting your access to the water, demand you to enter a fight with them" (Fayz Al-Islam, no date, p.139)

"They asked you to begin the fight" (Shahidi, 1997, p.44)

It seems that "inviting to war" or "demanding the fight" cannot encompass all of the concepts mentioned above for the word "Ta'am" and its derivatives; so it has to be stated that "the troopers from Damascus (Mo'āwiyah's army) have spread a trap and set a big fat bait that looks like a favorable and ripen fruit to

encourage you to get close to it so as to make you taste death and be swallowed by the grave. But, you should know that you do not have any other choice but to chase the bait because it is a fruit from a grafted branch that lacks originality even if looking delicious and edible”.

It appears that if a versatile miniaturist is provided with every one of the concepts obtained from the word “*Estat’amūkom Al-Qitāl*”, s/he can draw a beautiful and persistent tableau and delineate all of the angles and vivid and hidden layers of the scene of Siffin Battle. The artistic use of this word is well perceivable by the fellows of taste and literature. It is the art that beyond its literary and eloquence properties such as simile, metaphor and trope and others portrays a scene of Siffin war with all its dark and light spaces to show it to us firstly that the war has happened near the water of Forāt River and, secondly, the opposite party, Mo’āwiyah’s assistants, preempted in taking the control of water and surrounded the river and used it as a bait for defeating the assistants of Amir Al-Mo’menin (PBUH); thirdly, both of the conflicting parties set up tents and deployed their troops in a very close place due to their spatial position (Forāt Riverbank); fourthly, both of the warring parties are incumbently reaching a firm grip of the other’s throat to perceive and achieve their goals meaning that the war is almost a man-to-man one and there is no such a thing as a vast battlefield for the horses to maneuver. Fifthly, Amir Al-Mo’menin (PBUH), on the other hand, knows the water war as a trap spread for his highness’s companions with a big and fat bait and warns them lest they fall into this trap; however, his highness orders that they have to taste this war and get the enemy troopers taste its bitter flavor. Sixthly, this war needs direct and chivalrous engagement (meaning number 10) and the result has to be victory over the enemy and seventhly, they should realize that the fruit that looks colorful and ripened on the branch of the enemy’s tree is from a false and, in other words, grafted branch and lacks originality. This concept reveals the falseness of the opposite party and the unjust claim for caliphate by Mo’āwiyah and, on the other hand, points to the illegitimacy and grafted nature of Mo’āwiyah and Amro Ibn Ās’s lineage (meaning number 3). The investigation and analysis of such words and concepts based on their derivatives can help us reach the various vivid and hidden angles of the issue so that the reader can gain an insight over the utmost eloquence and fluency of the words spoken by their composer. This type of derivation-based analysis of the words has drawn the attentions of the literary men and lexicologists as was pinpointed in the introduction section of the current research paper. All of these various angles and meanings can be obtained from the lexical material of the word “*Ta’am*”. These concepts cannot be understood from its equivalent words like “*Toli*” and “*Heth*” and it is here that Ibn Al-Hadid, a poet, literary man, elocutionist and scientist from the seventh hegira century and a proficient orator and an eloquent and fluent scientist, does not avoid expressing wonder and making others wondered whenever reaching a beautiful statement. For instance, he writes in the end of sermon 82 (Khotbah Al-Qarrā’a) that “know that there is no doubt that Amir Al-Mo’menin (PBUH) has been more eloquent than any Arab elocutionist except the praised God and His prophet (may Allah bestow him and his sacred progeny the best of His regards) because the superiority of the orator and writer in speaking and writing relies on two things: single topics and compounding of the words. The singularities or a single word should be soft and in possession of beautiful meaning that can be readily understood ... undoubtedly, all of these attributes and features are scattered in the speeches and writings by His Highness Imam Ali (PBUH). And, the

concomitance of these two beauties is seen in the speeches by anyone except Amir Al-Mo'menin (PBUH)" (Ibn Abi Al-Hadid and Abd Al-Hamid, 1958, v.1, p.278).

- **"Mateh" and "Farat":**

Since these two words have been used in one expression and for delineating one special scene and incident, they are both analyzed alongside one another.

These two words have been concomitantly used by His Highness Amir Al-Mo'menin Ali (PBUH) in sermon 10 of Nahj Al-Balagha and Sayyed Razi (may Allah consecrate the honorable soil of his tomb) has presented them in the following form: "*Wa Ayyem Allah La Faratna Lahom Hawzan Ennā Ana Māteha La Yasdorūn Anh Wa Lā Ya'ūdūna Elayh*".

Amir Al-Mo'menin has declaimed this sermon about fellows of Jamal [Camel] and before marching towards Basra. These were individuals called by His Highness as having been deceived by Satan and heading conspiracy (see also, Dasshti, 2001, p.55, footnote).

The word "*Mateh*", from the root "*Mat-h*", is a subjective noun having certain denotations, including the followings:

- 1) A sort of possession and domination over a thing: "*Mat-h Al-Mā'a: Naza'ah*" and "*Al-Dalwū Behā: Estakhrajohā*" (Ibn Manzour, 1955, v.3).
- 2) A sort of performing a thing from above with perfect domination and control: "*Enna Al-Mat-h An Yastaqi Al-Rajol wa Howa Alā Ra'as Al-Be'er*" (Ibid)
- 3) Driving aside and dissuasion along with engagement: "*Mat-ho Folānan: Sarafahū wa Zarabahū*" and "*Al-Shay'e: Qal'ahū*" and "*Al-Shajar: Qal'ahā*" (Ibid)
- 4) A sort of easy and available task: "*Be'er Matūh Ay Yamod Minhā Bi Al-Yadain Alā Al-Bokrata Naza'a wa Qila Qaribahū Al-Naza'a Ka'annahā Tamnah Bi Nafsahā*" (Ibid)
- 5) A useful task in favor of general public: "*Al-Mateh: Al-Mostaqi*" (Ibid)

The term "*Lā Faratna*" is a present tense verb from the root "*Farat*" which has been stated accompanied by the letter "L" indicating swearing and the letter "N" indicating heavy stress and it is preceded by the expression "*Wa Ayyem Allah*" all of which imply the intensity of the effort. This word has certain denotations, including the followings:

- 1) Preemption is performing a task: "*Efrat Al-rajol Forūtan*"; preemption and precedence: "*Farata Folān*" [*Ajala Bi Al-Amr*] (Al-Shertuni, 1982, p.917) and "*Al-Faref: Al-Lazi Yasbaqo Al-Qawm Elā Al-Mā'a*" [Al-Farahidi, 2011, v.1, p.1387]
"*Wa Farat Elaynā Min Folān Khairon Ashar: Ajjala wa Minho Qawlahū Jalla Wa Ezz (Ennanā Nakhāfo An Yafrat Alaynā Awāna Yatqā) Ayya Yasbaqo wa Ya'ajal*" (Ibid).
- 2) Filling the pond at the side of the well in such a way that it becomes full of water: "*Efrat Al-Hawz wa Al-Anā'a: Emlāho wa Qila Hattā Fāza Taqūl: Efrat Al-Mazādeh wa Efrat Al-Hawz: Mel'aho Hattā Fāz*" (Al-Shertuni, 198, v.2, p.917).
- 3) Taking the lead for correction: "*Farrat Al-Rajol Al-Qawm: Taqaddamahom Elā Al-Ward Li Eslāh Al-Hawz Wa Al-Delā'a Faretan*" (Ibid).

- 4) Preemption for taking the possession of something with no interference: “*Al-Farātah-Bi Al-Zam-Al-Mā’a Yakūna Shar’an Bain Eddah Ehyā’a Man Sabaqa Elayhe Fa Howa Lahū*” (Ibid).
- 5) A sort of race with a limited time for obtaining a right: “*Ataytahū Faratan Ay Ba’ad Ayyāmen Wa Lā Yakūna Akthara Min Khamsahū wa Lā Aqalla Min Thalāth*” (Ibid) and “*Al-Farato: Al-Hino Min Al-Zamān wa Efrato Al-Sabāh Awā’el Tabāshirahū*” (Al-Farahidi, 2011, p.1387).
- 6) Setting the preps for staying or using a place: “*Al-Faraṭ: Al-Motaqaddam Al-Qawm Elā Al-Mā’a Yahyi Al-Delā’a Wa Al-Reshā’a wa Yadir Al-Hayāz wa Yastaqi Lahom*” (Ibid).

In this expression, Amir Al-Mo’menin (PBUH) delineates the scene of war and the battlefield using these two words in the form of a match arena wherein each of the parties tries to gain a position and stabilize his position of it for himself (meanings 1, 4 and 5 from *Farat* and meanings 1, 2 and 3 from *Mat’h*).

The position has been interpreted as the water well for the reason that the water well has been the means of prestige and vitality of a tribe and a nation at that time and it is even now and the group that could take control of it before the other would not be bothered by it (meaning number 4 of *Fatat*).

Anyway, this race occasionally led to a fight and engagement and insistence for dissuading the other considering the psychological and mental conditions of the two parties (meaning number 3 of *Farat*) but the thing that was envisaged important in the end was its usefulness for the whole society for it provides a community with comfort and welfare (meaning number 6).

But, it has to be noted that these races had limited time and duration hence they did not last long (meaning number 5 of *Farat*). Paying attention to the history of the commencement and termination of Jamal war clarifies the issue very well that Amir Al-Mo’menin (PBUH) darted towards Basra hastily without waiting for the arrival of the forces from the other Islamic territories and only asked assistance from the people of Kufa and put an end to the dispute within a short period of time.

According to the concepts that were mentioned for delineating the spatial and temporal position of the Jamal War, it can be stated that Amir Al-Mo’menin (PBUH) uses these two words to express all of the aspects of this incident very well: first of all, the time for such a race should not be so long and this is a very important consideration. Second of all, the race is a sort of death and life issue so it has to be entered with all vigor and rapidly. Thirdly, the race subject is a vital and non-ignorable issue because the Islamic caliphate that had been delegated to Amir Al-Mo’menin Imam Ali (PBUH) at that time was greedily wished by fellows of Jamal and they had gone to Basra to take possession of it and they had perpetrated horrible crimes in there. Sermon 169 of Nahj Al-Balagha clearly specifies this goal (*Enna Hāolā’a Al-Qawm Tamāla’ū Alā Sakhatohū Emārati Wa Sa Asber Mā Lam Akhaf Alā Jamā’atekom Fa Ennahom An Tammamū Alā Fayālahū Hāza Al-Ra’ay Enqate’e Nizāmon Al-Moslemin ...*)

The expression “*Enqata’a Nizām Al-Moslemin*” points to the idea that if the fellows of Jamal could accomplish their goal, the Muslims’ system would be disrupted and disordered; thus, Amir Al-Mo’menin (PBUH) uses the term “*Lā Faratna*” [meaning preemptive and hasty action]. The other point is that making effort for suppressing the mutiny and acting preemptively for taking possession of the Muslims’ affairs by Imam Ali (PBUH) is followed by such a result as correction and setting of preps for the society’s welfare and comfort. And, the last point is that the concept of the word “race” is indicative of the two conflicting parties’

non-ordinariness and non-ineptness rather the other party, i.e. Talheh and Zubair and Aayesheh possess a high rank in terms of social and apparent matters and confrontation with them is not a simple task to do. The delineation of these important and essential truths and realities within the format of two words (Laa Faratna and Mateh) is suggestive of the utmost eloquence of the composer who has been able to depict many of the realities and scenes of Jamal War (in Basra). It is a fight for honor between two groups in the form of taking control of a well the domination over which has to be carried out fast. This fast domination forms the basis of truthfulness and, on the other hand, it is in such a way that it will be useful for everyone, including the opposite party, if the righteous party gains possession of it. Of course, this race is not an ordinary running match but a wrestling and engagement that sometimes necessitates violence. Hence, the scene of engagement and killing is portrayed at the side of a scene of advising and counseling.

Conclusion:

The present study gets us to this result that Amir Al-Mo'menin (PBUH)'s use of a certain word for certain incidents portrays an exact tableau along with all its artistic and literary delicacies that, in case of investigating the concepts used in them by means of dictionaries, the tableau's theme and all of its artistic fineness can be comprehended and the present article interpreted it as the hidden and vivid application of the words. That is because the same way that there are light and dark spaces on a painting tableau and they are not observable by everyone and only the clever and expert watchers can figure them out and discern the concept and this is due to the skillfulness and mastery of the painter and designer; so, in the use of words by eloquent and elocutionist individuals like Amir Al-Mo'menin (PBUH), one should not simply disregard the use cases of any word rather the application delicacies have to be taken into account and such a precision can help the audience reach points, realities and truths the discernment of which may need a lot of studies.

On the other hand, the use of a given word in lieu of others with close and synonymous meanings should be definitely taken into consideration so that the artistic creation of a word can be better conceived because both of the words have their own specific semantic loads that may be missing from the other terms with close and synonymous words. Perhaps, it is due to the same reason that some lexicologists deny and do not accept the synonymous meaning of the words. On the other hand, it has to be noted that all of the concepts used for a word and its derivatives have a comprehensive purport the extraction of which is very important for perceiving the applicatory fineness and delicacies thereof. That is because all of the applied concepts of the derivatives of a word should refer to the comprehensive concept of them otherwise the scattered concepts of the synonymous words cannot decrypt the delicacies delineated by a word and, maybe, the negation of trope and metaphorical use of the words by some of the lexicologists have been stemmed from this same idea.

In the present study, efforts have been made according to these three important points and principles in the use of the words in Nahj Al-Balagha to figure out the lexical interrelationships in Amir Al-Mo'menin (PBUH)'s depiction of Siffin and Jamal battles so that some of the dark and light spaces and the occasionally hidden fineness in the application of certain words can be clarified.

References

1. Al-Farahidi, Khalil Ibn Ahmad, (2011), "Tartib Kitab Al-Eyn", three volumes, revised by Professor As'ah Al-Tayb, Osweh.
2. Baha'a Al-Din Ja'afar, (2006), "Aqwal Al-Imam Ali Ibn Abi Taleb fi Kitab Al-Lisan Al-Arab", Tehran, Imam Ali (PBUH)'s research center.
3. Dashti, Muhammad, (2001), "translation of Nahj Al-Balagha", Mashhour.
4. Faiz Al-Islam, Sayyed Ali Naqi, (no date), "translation and explication of Nahj Al-Balagha", one volume, anonymous.
5. George Jordac, (no date), "Rawa'e'e Nahj Al-Balagha", tr. Fakhr Al-Din Hejazi, Be'esat.
6. Ibn Abi Al-Hadid, Abd Al-Hamid, (1958), "an explication of Nahj Al-Balagha", Beirut, Dar Al-Fikr.
7. Ibn Darid Al-Azdi, Muhammad Ibn Al-Hasan, (1979), "Al-Eshteqaq", researched and explicated by Abd Al-Salam Muhammad Harun, Baghdad, Maktabah Al-Mosanna.
8. Raqeb, (no date), "Mofradat Alfaz Al-Quran", Esma'eiliyan Institution Press and Offset.
9. Shertuni, Sa'eid Al-Khuri, (1982), "Aqrab Al-Mawared", Manshurat Maktabah Al-Ayatollah Al-Ozma Al-Mar'ashi Al-Najafi.